

Message Text

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SUBJECT: PHILADELPHIA ORCHESTRA

REF: 170461

1. FOLLOWING IS MATERIAL PROMISED IN REFTTEL FOR PROGRAM AS SUPPLIED TO US BY PHILADELPHIA ORCHESTRA INCLUDING MATERIAL POUCHED YOU ON AUGUST 27 AND ALSO RECENT ADDITIONS AND CORRECTIONS. TRANSMITTED ARE PROGRAMS I, II, AND III WITH PROGRAM NOTES. ORCHESTRA URGES US TO CREDIT GEORGE K. DIEHL WITH HAVING WRITTEN ALL THE PROGRAM NOTES. WE ARE ALSO SENDING LIST OF PHILADELPHIA ORCHESTRA PERSONNEL EXACTLY AS ORCHESTRA WISHES IT TO BE PRINTED IN CHINESE PROGRAMS. THE ORDER OF THIS LISTING APPARENTLY INDICATES PROPER HIERARCHY. WE HAVE BEEN INFORMED THAT ON PRINTED PROGRAM MR. ORMANDY'S NAME IS ALWAYS RPT ALWAYS LARGER THAN THE SOLOISTS, COMPOSERS, ETC. WE DONOT KNOW PRC PRACTICE CONCERNING USE OF CREDITS TO PIANO AND RECORDING COMPANIES. WE GIVE YOU FORMAT AND CREDITS AS THE ORCHESTRA USES THEM (AND WISHES THEM USED WHEN POSSIBLE) FOR YOUR CONSIDERATION IN DETERMINING WHAT IS APPROPRIATE FOR USE IN PRC.

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(PROGRAM I)

THE PHILADELPHIA ORCHESTRA

SEVENTY-FOURTH SEASON 1973-1974

EUGENE ORMANDY, MUSIC DIRECTOR
WILLIAM SMITH, ASSISTANT CONDUCTOR

(HERE INSERT NAME OF CITY, NAME OF HALL, DATE AND TIME
OF PERFORMANCE)

EUGENE ORMANDY CONDUCTING

MOZART SYMPHONY NO. 35 IN D MAJOR, K. 385, "HAFFNER"

I ALLEGRO CON SPIRITO
II ANDANTE
III MENUETTO
IV PRESTO

HARRIS SYMPHONY NO. 3

(IN ONE MOVEMENT)

INTERMISSION

QBRAHMS SYMPHONY NO. 1 IN C MINOR, OP. 68

I UN POCO SOSTENUTO; ALLEGRO
II ANDANTE SOSTENUTO
III UN POCO ALLEGRETTO E GRAZIOSO
IV ADAGIO; PIU ANDANTE; ALLEGRO NON TROPPO, MA CON
BRIO

THE BALDWIN IS THE OFFICIAL PIANO OF THE PHILADELPHIA
ORCHESTRA

THE PHILADELPHIA ORCHESTRA RECORDS EXCLUSIVELY FOR RCA RED
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SEAL

AVAILABLE ON COLUMBIA RECORDS

BORIS SOKOLOFF, MANAGER

JOSEPH H. SANTARLASCI, ASSISTANT MANAGER

LOUIS HOOD, DIRECTOR OF PUBLIC RELATIONS

THE PHILADELPHIA ORCHESTRA ASSOCIATION

230 SOUTH FIFTEENTH STREET, PHILADELPHIA, PA. 19102

NOTES BY GEORGE K. DIEHL

SYMPHONY NO. 35 IN D MAJOR, K. 385, "HAFFNER"

WOLFGANG AMADEUS MOZART

BORN: SALZBURG, AUSTRIA, JANUARY 27, 1756

DIED: VIENNA, AUSTRIA, DECEMBER 5, 1791

SIX YEARS AFTER MOZART HAD WRITTEN A NOW-FAMOUS SERENADE FOR ELIZABETH HAFFNER'S MARRIAGE, HER BROTHER, SIGMUND, WAS ELEVATED TO NOBILITY. THIS CALLED FOR ANOTHER MUSICAL CONTRIBUTION FROM MOZART AND THE REQUEST FOR IT CAME FROM HIS FATHER. IT WAS THE END OF JULY, 1782, AND MOZART WAS OCCUPIED WITH A NUMBER OF PRESSING MATTERS, NOT THE LEAST OF WHICH WAS HIS FORTHCOMING MARRIAGE ON AUGUST 4 TO CONSTANZE WEBER. HE TOLD HIS FATHER QUITE FRANKLY THAT HE DIDN'T SEE HOW IT WOULD BE POSSIBLE TO HONOR THE REQUEST. BUT LEOPOLD PRESSED HIM FOR IT, AND HE PROBABLY THOUGHT BACK TO ELIZABETH'S WEDDING AND HOW PLEASED THE FAMILY HAD BEEN WITH THE SERENADE-AND HOW WELL THEY HAD PAID HIM. SOMEHOW HE CROWDED THE NEW PIECE INTO HIS BUSY SCHEDULE, STARTING WORK ON IT JULY 20, AND COMPLETING THE SCORE BY EARLY AUGUST.

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ALTHOUGH TODAY WE KNOW THE "HAFFNER" SYMPHONY AS A WORK CONSISTING OF FOUR MOVEMENTS, IT WAS ORIGINALLY FASHIONED IN THE FORM OF A SYMPHONY-SERENADE, OPENING AND CLOSING WITH A MARCH AND WITH AN ANDANTE FRAMED BY TWO MINUETS. IN THE MONTHS FOLLOWING ITS COMPOSITION, MOZART BUSIED HIMSELF WITH OTHER THINGS AND PROMPTLY FORGOT ABOUT THE HASTILY WRITTEN SYMPHONY-SERENADE FOR SIGMUND HAFFNER'S ENNOBLEMENT. WHEN LEOPOLD RETURNED THE SCORE TO HIM IN FEBRUARY OF 1783, MOZART WROTE: "MY NEW HAFFNER SYMPHONY HAS POSITIVELY ASTONISHED ME, FOR I HAVE FORGOTTEN EVERY SINGLE NOTE OF IT. IT MUST BE VERY EFFECTIVE..." HE, HIMSELF, PERFORMED IT IN VIENNA IN MARCH AND IT WAS FOR THIS PERFORMANCE THAT IT ASSUMED ITS FOUR-MOVEMENT FORM. "WHAT GRATIFIED ME MOST," HE TOLD HIS FATHER, "WAS THE PRESENCE OF THE EMPEROR, WHO GAVE ME GREAT APPLAUSE."

THE HAFFNER SYMPHONY'S OVERALL SPIRIT BEARS THE MARK OF ITS SERENADE ORIGIN, FROM THE SHOWY AND EMPHATIC OPENING MOVEMENT TO THE VERVE AND ANIMATION OF THE FINALE.

SYMPHONY NO. 3

ROY HARRIS-BORN: LINCOLN COUNTY, OKLAHOMA, FEBRUARY 12, 1898. NOW LIVING IN LOGAN, UTAH

IN 1957 DURING "ROY HARRIS WEEK," THE PONCA INDIANS OF HIS NATIVE STATE BESTOWED A CHERISHED HONOR ON HARRIS BY DUBBING HIM "BIG-CHIEF MUSIC-MAKER." IT WAS A FITTING TRIBUTE TO ONE WHOSE MIND AND SOUL HAD BEEN INVOLVED FOR SO LONG WITH THINGS AMERICAN, FOR ROY HARRIS HAS ALWAYS BEEN A ROOT-SEEKER, LOOKING FOR A MUSICAL VOCABULARY THAT REFLECTS NOT AN AMERICA COVERED BY CONCRETE, STEEL AND NEON SIGNS, BUT THE AMERICA OF THE PRAIRIES. HE FOUND IT IN THE 1930'S AND BECAME ONE OF THE MOST PERFORMED OF AMERICAN COMPOSERS.

HIS MUSICAL EDUCATION BEGAN WITH ARTHUR FARWELL, A GREAT WAGNER ENTHUSIAST WHO PERSONALLY KNEW THE WHOLE WAGNERIAN ENTOURAGE.

THEN FOLLOWED THE OPPORTUNITY FOR HARRIS TO WORK IN THE UNCLASSIFIED

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SOLITUDE OF THE MACDOWELL COLONY IN PETERBOROUGH, NEW HAMPSHIRE. AFTER THIS CAME HIS SOJOURN IN PARIS AND STUDY WITH NADIA BOULANGER. IF ANYONE COULD HELP HIM FASHION A UNIQUE YET DISCIPLINED LANGUAGE IT WAS SHE.

AMERICA'S COMPOSERS WERE LOOKING FOR A NATIONAL MUSICAL IDENTITY. THEY BEGAN TO AMERICANIZE Highbrow classical idioms by writing jazz concertos, symphonic hoedowns-anything definably American. They were certain that the soil and the people combined to produced a nation's true music and all that was needed was a genius to find it and write it down. In the '30's Harris seems to have satisfied their messianic fervor for realizing the American musical dream.

Certain types of melodies - popular, quasi-popular, folk-like-became one of the hallmarks of his style. Harmonies were broadened. Counterpoint became sturdy and erect. He evolved a musical language which spread congenially into symphony proportions. He was acutely sensitive to the American qualities in popular and folk culture. But that was in the '30's.

AMERICA CHANGED. SHE WENT ON TO BECOME LESS TRANQUIL, MORE JET-PROPELLED. ROY HARRIS' MUSIC, HOWEVER, IS NEVER IN A HURRY. IT IS SPACIOUS AND EXPANSIVE-LIKE THE PRAIRIES-AND DOES NOT SEEK TO REFLECT THE TENOR OF OUR MORE TURBULENT TIMES. THERE WAS NEVER A DANGER OF HIS BECOMING A DESTRUCTIVE REACTIONARY. HE EVEN MADE A PUBLIC PRONOUNCEMENT OF HIS FAITH IN TRADITION BY WRITING AN ORCHESTRAL WORK ENTITLED ODE TO CONSONANCE. ROY HARRIS SHARED A VISION OF AMERICA WITH WALT WHITMAN AND CARL SANDBURG.

THE THIRD SYMPHONY, AN UNCLUTTERED, SERIOUS WORK, HAS SUBSTANCE, DURABILITY AND ORGANIC STRENGTH. ALTHOUGH THERE ARE NO ACTUAL EXCERPTS FROM FOLKSONGS, IT IS POSSIBLE TO RECOGNIZE INDIGENOUS ELEMENTS IN ABSTRACT FORM.

THE SYMPHONY'S SINGLE MOVEMENT IS DIVIDED INTO FIVE UNCLASSIFIED

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CLOSELY LINKED AND INTERWOVEN SECTIONS. THE COMPOSER HAS OUTLINED THE STRUCTURAL PLAN AS FOLLOWS:

SECTION I. TRAGIC-LOW STRING SONORITIES.

SECTION II. LYRIC-STRINGS, HORNS, WOODWINDS.

SECTION III. PASTORAL - WOODWINDS WITH A POLYTONAL STRING BACKGROUND.

SECTION IV. FUGUE-DRAMATIC.

A. BRASS AND PERCUSSION PREDOMINATING.

B. CANONIC DEVELOPMENT OF MATERIALS FROM SECTION II CONSTITUTING BACKGROUND FOR FURTHER DEVELOPMENT OF FUGUE.

C. BRASS CLIMAX, RHYTHMIC MOTIF DERIVED FROM FUGUE SUBJECT.

SECTION V. DRAMATIC-TRAGIC

A. RESTATEMENT OF VIOLIN THEME OF SECTION I: TUTTI STRINGS IN CANON WITH TUTTI WOODWINDS AGAINST BRASS AND PERCUSSION DEVELOPING RHYTHMIC MOTIF FROM CLIMAX OF SECTION IV.

B. CODA-DEVELOPMENT OF MATERIALS FROM SECTIONS I

AND II OVER PEDAL TIMPANI.

SYMPHONY NO. 1 IN C MINOR

OP. 68

JOHANNES BRAHMS

BORN IN HAMBURG, GERMANY, MAY 7, 1833

DIED IN VIENNA, AUSTRIA, APRIL 3, 1897

IN OCTOBER 1853 ROBERT SCHUMANN OFFERED TO THE TWENTY-YEAR-OLD BRAHMS A PUBLIC COMPLIMENT OF SUCH GENEROSITY THAT HE COULD HAVE DONE HIM A DISSERVICE. NOT THAT HE UNCLASSIFIED

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WAS WRONG IN HIS JUDGMENT OF BRAHMS' PROMISE. AS A MATTER OF FACT, VIEWED IN THE LIGHT OF THE COMPOSER'S YOUTHFUL ACCOMPLISHMENTS, TO SPEAK OF HIM AS MINERVA SPRINGING FULL-ARMED FROM THE HEAD OF ZEUS WAS NOT ENTIRELY INAPPROPRIATE.

BUT -RESPECTED COMPOSERS LIKE LISZT AND WAGNER WERE ALREADY ON THE SCENE AND ENTITLED TO APPLAUSE FOR THEIR OWN OUTSTANDING ACHIEVEMENTS. WHO WAS THIS YOUNG BRAHMS TO HAVE SOMEONE--AND NO ONE LESS THAN SCHUMANN HIMSELF--ASSERT THAT AT TWENTY HE WAS GIVING QUOTE THE HIGHEST EXPRESSION OF THE AGE IN IDEAL TERMS UNQUOTE AND WAS THE COMPLETE MASTER OF HIS CRAFT? THAT WAS TOO MUCH.

AND WHAT ABOUT THE EFFECT ON BRAHMS HIMSELF? IT WAS ENOUGH TO MAKE EVEN A CONFIDENT YOUNGSTER COWER. IS IT ANY WONDER THAT HE PROCEEDED WITH INFINITE CAUTION? SHOULD WE BE SURPRISED TO LEARN OF THE WASTEBASKETS FULL OF WORKS THAT WENT OUT IN THE WEEKLY TRASH? COULD THERE HAVE BEEN SYMPHONIES AMONG THEM? ONE OF THE EARLY SYMPHONIES--PERHAPS THE EARLIEST--WAS SALVAGED TO BECOME THE PIANO CONCERTO NO. 1 IN D MINOR.

ALTHOUGH THE GENESIS OF LARGE-SCALE WORKS IS OFTEN DIFFICULT TO TRACE IN DETAIL, WE HAVE A FAIR IDEA OF HOW LONG THE FIRST SYMPHONY WAS IN THE MAKING. WITH BRAHMS, IF AN IMPORTANT WORK WAS TO COME INTO BEING, A TIME-LAG OF MONTHS OR EVEN YEARS MIGHT OCCUR BETWEEN THE FIRST HINT OF IT (USUALLY IN A LETTER TO A FRIEND) AND ITS COMPLETION.

WE KNOW FROM A LETTER THAT CLARA SCHUMANN WROTE TO JOSEPH JOACHIM ON JULY 1, 1862 (FOURTEEN YEARS BEFORE THE COMPLETION OF THE FIRST SYMPHONY), THAT BRAHMS HAD THREE MOVEMENTS OF A C-MINOR SYMPHONY IN DRAFT--SHE QUOTES THE OPENING FOUR MEASURES OF THE ALLEGRO OF THE

FIRST MOVEMENT. IN THE SAME YEAR BRAHMS SHOWED THE
FIRST MOVEMENT TO ALBERT DIETRICH AT MUNSTER AM STEIN.
A LETTER FROM BRAHMS TO CLARA, DATED SEPTEMBER 12,

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1868, INDICATES THAT THE FINALE WAS UNDER WAY--HE QUOTES
THE HORN THEME.

OBVIOUSLY, HIS APPROACH TO WORKS OF THIS SCOPE WAS
SLOW AND SOBER. AMONG QUOTE FIRST UNQUOTE SYMPHONIES,
THIS WAS TO BE A COLOSSUS.

AT ITS FIRST PERFORMANCE BY THE GRAND DUCAL ORCHESTRA
IN KARLSRUHE ON NOVEMBER 4, 1876, IT SEEMED FORMIDABLE
AND INCOMPREHENSIBLE. THE ANTI-BRAHMSIANS CREATED
A CLOUD OF CRITICAL DUST, BUT THAT QUICKLY SETTLED
AND IN THE SUCCEEDING YEAR THE AUDIENCE LOUDLY
APPLAUDED THE SYMPHONY'S PERFORMANCES.

PHILIPP SPITTA (OF BACH BIOGRAPHY FAME) WROTE ABOUT
BRAHMS WHILE THE COMPOSER WAS STILL ALIVE: QUOTE THE
MUSICAL POLITICIANS OF OUR TIME CALL HIM A REACTIONARY.
THERE COULD BE NO STRANGER ACCUSATION...OTHERS SAY THAT
BRAHMS DEMONSTRATES THAT IN THESE CLASSICAL FORMS SOME-
THING NEW CAN STILL BE SAID. NOT 'STILL,' BUT ALWAYS
WILL THIS BE THE CASE, AS LONG AS MUSIC EXISTS, SINCE
THESE FORMS ARE DERIVED FROM ITS INMOST BEING UNQUOTE.

HOWEVER, HUGO WOLF WROTE IN THE VIENNA SALONBLATT:
QUOTE BRAHMS WRITES SYMPHONIES REGARDLESS OF WHAT HAS
HAPPENED IN THE MEANTIME UNQUOTE. BUT BRAHMS HAD NO
INTENTION OF IGNORING WHAT HAD GONE ON SINCE BEETHOVEN,
NOR WAS HE OBSESSED WITH A QUIXOTIC DETERMINATION TO
QUOTE SAVE UNQUOTE THE FORM. HE KNEW SIMPLY THAT A
SYMPHONY HAD TO BE WRITTEN, IF FOR NO OTHER REASON
THAN AS A NECESSARY STEP TO GREATNESS. IT WAS GRAN-
DEUR THAT HE WAS AFTER, AND THAT IS WHAT DROVE HIM BACK
TO BEETHOVEN'S SYMPHONIC IDEAL.

READERS OF PROGRAM NOTES ARE ALWAYS MADE AWARE OF
BRAHMS' REMARKS THAT THE WRITING OF A SYMPHONY AFTER
BEETHOVEN'S NINTH IS NO LONGER A JOKE, AND THAT HE WILL
NEVER WRITE A SYMPHONY ANYWAY, BECAUSE QUOTE YOU HAVE
NO IDEA OF HOW THE LIKES OF US FEEL WHEN WE HEAR THE
TRAMP OF A GIANT LIKE HIM BEHIND US UNQUOTE. BY NOW
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THE REFERENCES ARE PROBABLY APPROACHED WITH UNDERSTAND-
ABLE BOREDOM- HAD BRAHMS BEEN COMPLETELY OVERWHELMED
BY THE STRIDE AND SHADOW OF THE GIANT, HE MIGHT, INDEED,
NEVER HAVE WRITTEN A SYMPHONY. BUT WRITE IT HE DID,
AND WHAT A GLORIOUS PRONOUNCEMENT IT WAS. AND HE
FOLLOWED IT WITH THREE OTHERS, CLIMAXING THE LAST IN
A SUPREME CONSTRUCTIVE ACHIEVEMENT.

IT MIGHT BE MORE REWARDING FOR THE LISTENER TO CONCERN
HIMSELF WITH THE MESSAGE THAT BRAHMS IS DELIVERING
RATHER THAN WHETHER HIS SYMPHONIC ESSAY MATCHES
BEETHOVEN IN OVERALL STATURE OR RESEMBLES IT IN ANY
PARTICULAR DETAIL. IT, AFTER ALL, HAS ITS OWN FATHOM-
LESS RICHES.

(PROGRAM II)
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THE PHILADELPHIA ORCHESTRA

SEVENTY-FOURTH SEASON 1973-1974

EUGENE ORMANDY, MUSIC DIRECTOR

WILLIAM SMITH, ASSISTANT CONDUCTOR

(HERE INSERT NAME OF CITY, NAME OF HALL, AND DATE AND
TIME OF PERFORMANCE)

EUGENE ORMANDY CONDUCTING

BEETHOVEN LEONORE OVERTURE NO. 3. OP. 72A

Q BEETHOVEN SYMPHONY NO. 5 IN C MINOR, OP. 67

I ALLEGRO CON BRIO

II ANDANTE CON MOTO

III ALLEGRO

IV ALLEGRO

INTERMISSION

Z SCHUMAN "NEW ENGLAND TRIPTYCH" (THREE PIECES FOR
ORCHESTRA AFTER WILLIAM BILLINGS)

I BE GLAD THEN, AMERICA

II WHEN JESUS WEPT

III CHESTER

Q/Z RAVEL SUITE NO. 2 FROM THE BALLET, "DAPHNIS AND
CHLOE"

I DAYBREAK

II PANTOMIME

III GENERAL DANCE

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Z AVAILABLE ON RCA RED SEAL

Q AVAILABLE ON COLUMBIA RECORDS

FYI: THE LETTER Q BEFORE THE COMPOSER'S NAME IN PROGRAM
LISTINGS AND AT THE END OF THE PROGRAM LISTINGS STANDS
FOR AN ASTERISK; THE LETTER Z STANDS FOR A NUMBER SIGN.
MORE FOLLOWS. RUSH

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